

**Nelson Mandela University South Campus Concert Programme  
Saturday 6 October, 19:30 in the Auditorium**

**Piano Recital given by Dominic Daula**



<i>James May</i>	Variations 1. Lento 2. Presto 3. Very Fast 4. Slow
<i>Hubert du Plessis</i>	Sonata No. 2, Op 40 (1975) 1. Captivity 2. Insanity, <i>attacca</i> 3. Liberty
<i>Hendrik Hofmeyr</i> <i>Casey Chiang</i>	Notturmo (2003) Sonata (2018) * 1. Moto Perpetuo, <i>attacca</i> 2. Notturmo, <i>attacca</i> 3. Choral-Danze
<i>Malcolm Dedman</i> <i>Arnold van Wyk</i>	Reformation (2009) * Pastorale e Capriccio (1948, revised 1955)

\* World Première

**James May's** *Variations* was written at the request of the American pianist Michael Isador, who gave its first performance during an SABC broadcast in 1969. Originally comprising of three parts (not variations), the composer completed a fourth shortly after the premiere. The additional part was never performed by Isador. In 2014, the composer integrated the fourth part (labelled here as 3) with the rest of the work to form a definitive performing edition. The Variations received their first complete performance on 30 April 2015, played by Dominic Daula.

**Hubert du Plessis's** Sonata No 2 was commissioned by SAMRO. This Sonata expresses three 'states of mind' which the composer experienced during a time of personal crisis in the years 1974 and '75. *Captivity* unfolds in the manner of the great baroque fantasias through its sectional design and economy of thematic material. *Insanity*, the first to be completed of the three, is based on a repetitive motif which ruminates around the note E. This motif is embellished further, producing chains of chords which grow in harmonic tension, which dissipates toward the end of the movement. *Liberty*, fashioned as a rondo, teems with ecstatic abandon as evidenced in the bustling semiquaver figures. However, the repetitive pitch statements, canonic writing and irregular rhythms so prevalent in this movement can cause one to question whether the liberty is at all genuinely felt. To support this underlying reticence, there appears an episode in the middle of the movement which recalls the *Insanity* movement. Afterward, in an exciting peroration, the rondo theme returns and brings the work to its close.

**Hendrik Hofmeyr's** *Notturmo* is a homage to the nocturnes of Chopin and Fauré. Structurally, it consists of two alternating ideas linked by a bridging motif. The form can be summarised as *A-B-A-B-A-coda*. *A* features the Chopinesque texture of a single melodic line over an ample broken-chord accompaniment, the latter in an unusual 21/16 metre. The pattern of the accompaniment is modified in a short bridge passage (*x*), and subsequently intertwines with the first statement of *B*. *A* returns in ornamented transposition, and leads, via a variant of *x*, to a more ardent version of *B*, heard against an appoggiatura motif derived from *A*. This motif is conflated with a variant of *x* in the build-up to the climactic final reprise of *A*, in which the original melody is combined with an ornamented canonic echo at the upper octave. The accompaniment itself becomes almost a third voice in the contrapuntal texture through its relation to a motif in the melody. This motif is combined with a reference to *B* in the coda, which follows after a further variant of *x*.

**Casey Chiang's** *Sonata* was written in 2018 for Dominic Daula and is in three movements, to be played without a break. The first movement is written in a modified sonata-allegro form—it opens with a dance-like character, though with a mysterious shade to it. The second movement combines elements of the romantic-era nocturne and the more contemporary night music style piano works. The introduction to this movement uses the latter style. The third movement begins with a brief introduction in four parts (rather than 'voices' as it is not contrapuntally conceived), which leads into the dance-like finale. The theme of this movement is the most chromatic compared to the others which appear in this work. The closing section of the Sonata is initiated by an ascending scale spanning four octaves played by both hands, concluding with an emphatic statement which affirms the tonal centre of G as central to this piece.

*Reformation* by **Malcolm Dedman** is in two contrasting sections, played without a break. The first section expresses how humankind resists the changes in society needed for a better existence, creating much turbulence. This turbulence and violence builds up to a frenzy, where the thematic material destroys itself. This is followed by a calm section, signifying the rolling up of all the out of date beliefs, to be replaced by a new order of laws, politics, inventions, beliefs that humanity eventually learns to accept. The section is in the form of a set of variations, there being a 'transitional' theme and a main theme, both loosely based on material from the first section.

**Arnold van Wyk's** *Pastorale e Capriccio* was written shortly after his return to South Africa. It stands as the first substantial piano work of his professional career. Though the work consists of two differing movements (I avoid the term 'pieces' in this case), they are to be performed as a unit. The *Pastorale* bears a reflective character, teeming with lyrical qualities reminiscent of the Romantic nocturne. The *Capriccio* explores the piano's capabilities as a percussive instrument, demonstrated through a predominantly dry sound world. A relentless rhythmic drive is produced by the irregular metrical schemes which abound in this section, supported by diverse articulations which are facilitated independently between the hands.